

LEVESQUE:

BACK TO BASICS

by Andrew Porter

Speaking on the occasion of the 25th anniversary of l'Université de Montréal's Adult Education faculty on Monday night, René Lévesque outlined his government's main objective in forming a coordinated cultural and educational policy for the future.

Education plays a vital role in society, according to Lévesque, since "no one is born cultured, people only learn." For this reason education must be made accessible to as many as possible. "The Quiet Revolution threw havoc in conceptions of education and certain basics



René Lévesque
Back to basics

have been sacrificed along the way to create greater accessibility to education" said the Premier.

Lévesque told his audience of administrators, professors and some students that "fundamentally there are many corrections needed in our educational system because of the trivial methods we now employ in education".

At the primary and secondary levels of education, there has been a great trend towards audio-visual education. As a result, the teaching of written expression which brings about

a better articulation of ideas has suffered. According to Lévesque, this trend is only "a losing experiment," and both our educational system and society must begin to orient themselves away from audio-visual education and stress the teaching of basic writing skills.

Lévesque noted that universities are turning out too many "unemployed graduates" and there seems to be a "rupture of coordination" between the career world and educational institutions.

This type of orientation can only result in "blocked futures" for many students which may harm Québec's social development if it continues on a large scale, said Lévesque.

Calling Québec a "petite société nationale", Lévesque said that "there is still a lot to be done before the inequalities of Québec's educational opportunities are solved". The government plans to start by bringing attention to the opportunities available in education of Quebecers. Lévesque sees the White Paper on culture as a starting point for the promotion of education opportunities. The first step will be a vast publicity campaign to encourage Quebecers to read more and become familiar with Québec's literature. A later phase will direct more funds into educational studies, pedagogical materials and the improvement of existing programs.

The final phase of Québec's reformed educational policy will be aimed at the "still illiterate numbers in areas such as the lower St. Lawrence and can be started with improvement of correspondence courses," said the Premier.

Lévesque feels "college and university libraries have been inaccessible to citizens for too long and since they are funded by taxes they should in some way be available to all citizens in order to improve education."

Devlin:

Francophones apathetic

by Ellen McKeough

Quebec francophone campuses have not shown much opposition to differential fees, according to Eric Devlin, Secretary General of La Presse Etudiante Nationale (PEN). Since Gerald Godin, MNA for Mercier, defended the government's decision to implement differential fees in January 1979, Devlin has spoken to many foreign student leaders, who are afraid to organize students against the new fee structure for fear of being deported. Although francophone cam-

puses are not supporting differential fees, Devlin says most students "are not politicized enough" to oppose differential fees. Devlin referred to the lack of support given to foreign students at the Ecole Polytechnique last year. The Organisation des Ingenieurs du Québec (OEQ) wanted to remove the initials "OEQ" from the diplomas, until the students had worked for two years to earn that certification.

However, foreign students returning to their home countries require the certification to

get work. The foreign students asked the Association des Etudiants de Polytechnique (AEP) for help, which they eventually got, although "not with much enthusiasm," according to Devlin. Foreign students asked a recent AEP conference for support against differential fees, but the issue was not brought up.

Devlin says PEN has no official position on differential fees, because "PEN is there to give information, not to say what is good or bad. Value judgement is ANEQ's job."

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Students' Council elections began officially yesterday with the Architects going to the polls. Among the constitutional changes being voted on at the same time is the direct election of the StudSoc president. Currently, the president is elected by Council from among its members. The amendment for the election of the prez, if ratified, will not be in effect for the selection of the '78-79 president, however.

Capra:

West needs more yin

by Michael Cameron

According to Dr. Fritjof Capra, there is a fundamental similarity between the world views of modern, sub-atomic physics and the Oriental tradition of mysticism. Speaking in Leacock last night on his recent book, *The Tao of Physics*, Capra told the large audience that in the West, science, the rational way of looking at the universe, has gained ascendancy.

Capra compared science to the active, masculine "yang"

principle of Taoism. In the East, the intuitive, more passive, feminine "yin" principle had been the norm for centuries. However, according to Capra, the positions are beginning to reverse, and the two different approaches are blending into a holistic outlook that is beginning to emphasize the "yin" of ecology, organic living, feminism, and the wisdom of the East.

Modern sub-atomic physics can justify this trend, Capra says. We have learned from Einstein's Relativity Theory and Heisenberg's Uncertainty Principle that time and space are connected interchangeably and that the universe cannot be said to be fixed and static. Instead, everything seems to be in a dynamic state of flux: energy and matter are interpenetrable at the sub-atomic level, quantum theory has abolished the idea of a finite building block construction in physics, and there is no distinction between a particle and a wave, since the two are (in high energy research) shifting interconnections of the same phenomenon.

Capra states that from these findings can be postulated a cosmos in a state of dynamic balance, where everything changes while remaining part of the same basic fabric.

But instead of a nihilistic conclusion, such as traditional mechanistic physics might draw from these insights, Capra and many contemporary scientists see this as substantiating age old wisdom. Buddhism has taught that everything is constantly being built and destroyed cyclically, and the teachings of Lao Tzu (an early Chinese teacher) say that once activity reaches a peak it becomes replaced by inertia in a balanced whole. According to Capra, these teachings coincide exactly and mysteriously with the discoveries of the most advanced scientific views of our day. He suggests that perhaps this might be an initial starting point to reconcile the opposing positions of science and religion, disciplines that have been "divorced" since the days of Descartes and earlier.

Referendum

Engineers go to the poles today to elect their rep to Council and to vote on the amendments to the constitution as passed by Students' Council during its last two sessions.

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members:**

Annual Radio elections will be today in Room 310
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most important meeting.

Thank You

**Personal Dilemmas in Medical
Ethics: A Jewish Perspective**

Concepts & Concerns with reference to Euthanasia
with: **DR. FRED ROSNER**

Dr. Rosner, a leading hematologist and
authority on Jewish Medical Ethics, is
Director of Hematology at Queens
Hospital Centre, New York, and Assoc.
Prof. of Medicine at The State University
of New York in Stony Brook. He is the
recipient of numerous awards and
professional honours for his scholarship
in both medicine and Judaica. Dr. Rosner
has published extensively on the subjects
of Hematology, Jewish Medical Ethics,
and Jewish Medical History. He is the
author of "Modern Medicine and Jewish
Law," & co-author of "A Book of Essays on
Jewish Bio-ethics".

date: wed. march 15 time: 8 pm
place: charles martin lecture
theatre
mcintyre medical sciences bldg.
1200 pine ave.

admission: students free
non-students \$2

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Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words; 1¢ per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

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•Quebec Senior
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No Charge —
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Thursday, March 9, 1978

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THE WEEKLY

As We Like It

As You Like It
by William Shakespeare
presented by the Theatre Laboratory class
directed by David Savran
at Moyse Hall, the Arts Building
to March 11

by Frank Funaro

With spring making itself felt at McGill, the Theatre Laboratory of the English Drama Department has selected a play appropriate for the season in its current staging of Shakespeare's *As You Like It*. It is a play of such wit and charm, that despite some minor flaws in production, it succeeds in touching the audience with its message of love and optimism.

The focus of attention are the lovers Rosalind and Orlando. Rosalind is the daughter of the Duke Senior who has been banished from his kingdom by his brother Frederick. She remains behind to live with her uncle and his daughter Celia. The cousins are an inseparable pair, so when Frederick banishes Rosalind, accusing her of "being her father's daughter" and thus a traitor to his kingdom, she and Celia decide to flee the kingdom rather than deal with the pain of separation.

In order to hide their true identity, Rosalind in male apparel, becomes the young swain Ganymede, and Celia his sister Allena, and begin their life of exile in the forest.

There they encounter Orlando, whose acquaintance they had made in court before their exile. Orlando embodies the ideal of youthful strength and noble innocence of heart. He, too, has fled the kingdom to escape the wrath of his hateful brother Oliver. Befriending one



Touchstone (Ed Saxon), Rosalind (Veronica Brady), and Celia (Sandra Markus) in a scene from *As You Like It*.

another, they develop an amusing rapport in which "Ganymede" coaches Orlando in his future wooing of the fair Rosalind.

With this situation established, the audience can sit back and enjoy the festive antics of the play, while anticipating its logical and happy conclusion. The action is made merrier by the introduction of other colourful characters pursuing their own loves: Touchstone lusts for Audrey, William adores Phoebe and Phoebe who has fallen for Rosalind's Ganymede.

The portrayals are all adequate, with a number of players turning in excellent

performances. Playing two roles, Charles, the wrestler and the more visible Duke Senior, Peter Grossman etches two fine portraits. His duke is a mature, warmhearted character that is played with an appealing sense of gravity and wisdom, which nicely complements the youthful innocence of the lovers.

As the melancholy Jaques, Curzon Dobell deftly conveys the longing for happiness which lies beneath his superficial cynicism. Touchstone, expertly performed by Ed Saxon, is a jovial and raucous character who treats the audience with his flamboyant remarks

about court protocol and life in general. Saxon breathes much energy and enthusiasm into this great comic character.

In the central roles of Rosalind and Orlando, Veronica Brady and Keir Cutler are less successful. Brady's Rosalind was a bit too stiff and mannered in the opening scenes, but this problem was remedied as the play progressed and she became more comfortable with her character. Cutler, as Orlando failed to

Savoy Society Marks G & S 100th

by Garth Hall

The upcoming performance of Gilbert & Sullivan's *H.M.S. Pinafore* at Moyse Hall next week will mark a span of one century since *Pinafore* was first performed in London in the spring of 1878. An unparalleled success at the time, the operetta ran for over 700 consecutive performances, and has since enjoyed continued popularity in both England and North America.

Pinafore is the story of the love between a sailor and his Captain's daughter on board the ship *H.M.S. Pinafore*. However, the First Lord of the Admiralty also wishes to marry this girl, who for her part, is secretly in love with the sailor. The prescribed happy ending is arrived at only after many twistings and turnings of plot, during which we discover that the Captain and the sailor were exchanged in infancy. "Social position" now precludes the marriage between the First Lord and the daughter, and she is free to marry her sailor.

The piece was written as a satire on the rigidly stratified structure of contemporary English society, in which a person's social status was determined almost entirely by the degree to which his distant ancestors had managed to subjugate their neighbors. The resulting class consciousness of Victorian English society thus provided W.S. Gilbert



Maria Cacciglione in the current Savoy Society production of Gilbert and Sullivan's *H.M.S. Pinafore*.

with a nearly endless array of ridiculous situations and customs to lampoon in *Pinafore*.

An example of one such custom was the practice of appointing prominent figures in society to government posts as rewards of "distinction", regardless of the qualifications (or lack thereof) of the appointee. One glaring instance of this in the 1870s was the appointment of W.H. Smith, a wealthy merchant (and founder of the W.H. Smith bookstore chain) to the post of First Lord of the Admiralty. Smith had never, to Gilbert's knowledge, had any connection with the Navy, shipping, sailing or anything nautical whatever.

Neither, for that matter, does Sir Joseph Porter K.C.B., a character in *Pinafore* who also is First Lord of the Admiralty. In his first appearance in *Pinafore*, Sir Joseph sings a song recounting his thoroughly un-nautical rise to his present position, the concluding verse of which is:

"Now Landsmen all,
whoever you may be,
If you want to rise to the
top of the tree,
If your soul isn't fettered
to an office stool,

continued on page four...

photos: Susan Jarolim



Ed Saxon as Touchstone

project the lovesick despair of a man longing for the consummation of the ideal love.

The direction by David Savran managed to bring a sense of unity and order to the proceedings. One of the most remarkable aspects of the production was the simple, but highly functional evocative settings by Patrick Neilson. Music composed by Neil Tracy was pleasantly melodic and added a fine touch to the play. The efforts of all involved managed to pull together a laudable production of this, one of the most copacetic of Shakespeare's comedies.

Craig Russell:

A Man and His Women

by Leor Margolies

Attending a press conference with Craig Russell is an experience worth the price of an admission ticket. His raunchy quips, most of which are unfortunately not printable and often done à la Tallulah Bankhead, Carol Channing, et alia, gave those of us in attendance a glimpse of Russell the performer and entertainer.

Craig Russell, at 29, brings to Place des Arts on March 13 his show—*A Man and His Women*—direct from a successful run in Toronto. As is the case with most Canadian performers (except hockey players), Russell was forced to seek fame and success in the U.S. He left here with the advice that Canada doesn't want a drag queen but he has proven his detractors wrong. He vowed to become a star within five years and obtain all the trappings: "limousine, two-bedroom suites and room service" for starters. He returns to us triumphantly, a star on the Las Vegas hotel circuit with a salary of close to \$10,000 a week.

He doesn't need liquor or drugs for stimulation: "I'm high on success." It is the stardom Russell craves, not the money. "Fifteen per cent goes to my agent, ten for lawyer's fees, ten for hairstyling and makeup (he has a full time hairdresser whom he stole from CBS) and another ten per cent for transport. That leaves just enough to pay Canadian taxes.

Yet it was only with success of his recent movie *Outrageous* that Russell's career took off. Although the film received rave reviews and box office support in the U.S., its run in Montreal was somewhat short-lived—a combination of poor publicity and Canadian aversion to Canadian movies and native stars.



Craig Russell as Tallulah Bankhead.

The movie, 40% autobiographical, traces the stormy relationship of Robin and Liza (in real life Russell and author Margaret Gibson) and leaves them finding success in New York. In the works is a sequel appropriately titled *Tinsel*. In it we are to discover what really happens to Robin and Liza once in New York. Made in collaboration with Mae West, Russell's mentor and original patron, *Tinsel* promises to take up where *Outrageous* left off.

His one man show features Russell in over thirty-five female roles, including his favorites Mae West and of course, Carol Channing. Some new additions to the show are spoofs of Anne Murray, Maggie Trudeau and the great French singer Edith Piaf. It is his first attempt at a French role, but he considers Piaf as a true classic.

Dressed in a three piece suit (no shirt), training bra and Elton John sunglasses, Russell gave us his views on a variety of subjects.

On his sex life as a star: "I haven't had sex in so long, I'm beginning to think it's a store on Fifth Avenue. As a performer I keep myself in a state of sexual agony. My audience is

my lover."

On René Lévesque: "That's not a boy's name?"

On getting old: "They'll wheel me on to the stage singing 'Falling in Love Again'."

Does he look forward to the time someone will be impersonating him? "It's the sincerest form of flattery."

In defence of female impersonators: "I'm out to entertain and to show people that female impersonation is one of the greatest acting parts. Look at Shakespeare. In his day, men performed all the female roles."

His advice to parents? "If your child is different, understand him. Don't try to make him like you. Let him grow." Though somewhat reluctant, it was his mother who gave him his first dress.

What does the future hold for Craig Russell? An appearance on the Juno awards, a new show to open in Toronto, and a guest spot on Bette Midler's upcoming television special. What will he do on it? An impersonation of Ms. Midler, of course.

Craig Russell will perform only one show at Place des Arts on March 13. I'll see you there, honey.

How to Be a Nader Raider

by Ted Mason

Ralph Nader, the consumer advocate whose crusade against business fraud and government negligence has attracted many adherents, currently maintains a diverse organization, *Public Citizen Inc.*, located in Washington, D.C.

Although the skinny tie and baggy suit remain his trademark, Nader has come a long way from his first battle against General Motors a decade ago. He has become a Washington insider, and commands respect from both legislators and Federal agencies. To continue dealing with matters of concern to the consumer, Nader employs a highly skilled (though overworked and underpaid) staff.

The staff acts on issues concerning medical cases and occupational health, tax reform research, consumer lobbying, and atomic energy policy. The nine Washington offices of the Nader network are financed principally by citizens' contributions. Donations for 1976 totalled \$1,236,094, expenditures reached \$1,230,438. One of the newest Nader projects, begun in 1974, is the *Public Citizen Visitors Center*. The PCVC urges visitors: "Don't look at Washington, look into it," and maintains a vigorous internship programme for University students.

One of the main functions of voluntary interns at the Center is to act as guides for the PCVC Capitol Hill Tour, described by the *Washington Post* as "one of the best tourist bargains found in the capitol". Visitors are taken to Senate hearings, to their Representatives' offices, and to sessions of both the House and Senate. En route, an historic tour of the Capitol Building is conducted.

In addition, an intern spends much time in the Center itself, a small office located close to the White House. The PCVC acts as a clearinghouse for the Nader network, and interns respond by mail and phone to consumer inquiries, or refer them to the

proper source. A bi-weekly newsletter, *Inside the Capitol*, is also produced at the Center.

Independent projects may also be pursued. With the assistance of the Internship Director, students choose a project of concern to themselves and the Nader network. Projects for 1977 included the creation of a Capitol Tour for the Handicapped and the planning of a conference on Washington tourism. Also, a student may elect to assist in the organiza-



Photo: Harold Rosenberg

Ralph Nader

tion of the *Public Citizen Forum*, a monthly luncheon at which a high-ranking administration official speaks.

The PCVC offers university students the chance to examine the workings of the US government and to give the public a more in-depth view. To look behind the marble and granite pillars and inside the political process is the Center's goal.

Students may work any semester, and summers, for a minimum of eight weeks. For further information contact:

Coleen Friedman
Internship Director
Public Citizen Visitor Center
1200 15th St. NW
Washington, D.C. 20005
USA

G & S...

continued from page three

*Be careful to be guided by this golden rule,
Stick close to your desks
and never go to sea,
And you all may be rulers
of the Queen's Navee!"*

W.H. Smith had occasion to regret the popularity of *Pinafore*, as he was soon being called "Pinafore Smith" by people who, really should have been more respectful.

Nor was he the only British institution to suffer from such Gilbertian satire. For over 15 years, Victorian England supplied Gilbert with the raw materials for over a dozen comic operas. His first

successful collaboration with composer Arthur Sullivan was *Trial by Jury* in 1875, a spoof on English courtroom procedure and Victorian courtship customs. In *Jury*, a breach of promise of marriage case is being tried by a jury which has fallen in love with the plaintiff, and by a judge, who upon his arrival describes to the Court the flagrant breach of promise he engineered in order to become a Judge.

The combination of this farcical situation and the incredibly dignified and pompous music of Sullivan results in a piece in which both the words and music are humorous and equally important.

This formula established the pattern for all of the subsequent Gilbert & Sullivan operas, and is largely responsible for their continued popularity.

One of the great faults of grand operas in general has always been the fact that in most of them are written almost solely as vehicles for the music, and consequently have neglected and insipid libretti. In the G&S operas, the words and music are complementary, giving a result greater than either alone. This combination has given them a unique appeal to audiences over the last hundred years.

Works that both men wrote outside of their collaboration have not stood the test of time nearly as well as these operas. Sullivan, for example, was England's foremost classical composer in the Victorian period, and was knighted by the Queen for his contributions to English music in 1883. Queen Victoria, however, was not impressed by the Gilbert & Sullivan operettas, and did

not consider them in her decision to knight Sullivan. The music for which Sir Arthur was knighted, and which he himself thought was his most important work, is now largely forgotten. This is similarly true of Gilbert's separate works.

The human weaknesses lampooned by Gilbert & Sullivan were not peculiar to Victorian society, as such things as pretentiousness, vanity and nepotism are still with us today. The operas, like Molière plays, are still funny, and have lost little of their satirical bite, and doubtless never will.

[The Savoy Society productions of *H.M.S. Pinafore* and *Trial by Jury* will be playing at Moyse Hall from March 15th-18th, at 8 pm. In addition, there will be a Saturday matinee on March 18th [*Pinafore* only] starting at 2 pm.]

Coffeehouse Landscape

Landscape
by Harold Pinter
presented by the Shamrock Theatre
Company
at the coffee house on the Loyola
Campus
7141 Sherbrooke W.
through Friday, 10 March

by Savas Patsalidis

Cups of coffee and wells of voices have drowned the Harold Pinter's one act play *Landscape*. First presented on radio by the BBC in 1968, it brings problems of interpretation which have not been adequately overcome by the Shamrock Theatre Company's production.

It is difficult to relate what the play is about, because of two concurrent plots and because Pinter has turned from the intense confrontations of his earlier plays to a theatre without movement.

In *Landscape* he shows us the minds of two people re-creating the outside world. Duff, in his early 50s, and Beth, in her late 40s, sit in the kitchen of a country house. They both speak, but they do not listen to each other. They live in their own world, a world created by

two entirely interlocked dialogues. Duff's, — vulgar, banal, physical, — is an inconsequential account of the day's events. Beth's — more lyrical and sensitive — is the recollection of an experience of love long ago.

Visually the characters are arranged to reflect the sense of alienation between them, at opposite ends of the kitchen table.

The players, Debra Hackett as Beth and Lawrence Williams as Duff, failed to handle the roles adequately. Many times one feels that the words seemed to overwhelm the players, causing them to merely speak the lines instead of interpret them. Moreover, they paid little attention to the play's long pauses and silences. They should've allowed the silence to exist longer and less deliberately, to reinforce the effect of the noncommunicative dialogue.

Shamrock's attempt to take "theatre" out of the "theatre" is something that must be encouraged. Unfortunately, the nature of the play did not suit the atmosphere of a coffee house. In the future, a better choice of play could probably prove a coffee house far better than a conventional stage.

Poetry Fundraiser

by Marie Poirier

This Saturday (March 11), the Women's Union is sponsoring an evening of "live music and epicurean delights" to help raise money for the publication of the Union's book *There is a Voice*, poetry by Montreal women. The event will take place at the *Golem Coffeehouse*, 3649 Stanley, starting at 8 pm. Included among the performers for the event are Penny Lang, Chris Rawlings, Linda Tratt and John Brannard. Reservations may be made by calling the Women's Union, and the price of the event is four dollars.

Progress on the book is going very well, says assistant editor Nina Gregg. *There is a Voice* attracted a large number of contributions from a diverse group of people, not only McGill students. The criteria for submissions—that the

poems be written in English, by women residing in Montreal—were set in order to give a voice to this portion of the city's population, a section which "has few outlets for poetic submissions."

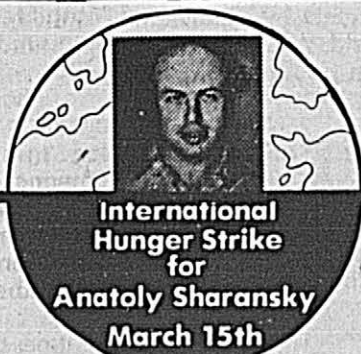
Due to a larger number of submissions than anticipated, selection and editing will be necessary, says Gregg. Montreal poet Claudia Lapp is advisor for the publication, which is expected to be published in late spring as a 60 to 100 page paperback, illustrated with photographs. Since the McGill term may end before the publication date, students are advised to order copies in advance.

The Women's Union is placing high hopes in the book, for its success will determine the feasibility of similar projects in the future.

The Producers



Chris Pomiecko, Gigi von Rosenberg, Maggie Gosselin, Rebecca Fortson, Gail Heimann, Ted Mason, Marcy Plotnick, Bruce Stark, Stephen MacDougall, and, in a special guest appearance, Faith Backus.



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Ballets Grands

by Ted Mason

Salle Wilfrid-Pelletier was the setting March 3-5 for ballets performed by *Les Grands Ballets Canadiens*. Guest performers included Alicia Alonso and Jorge Esquivel of the

National Ballet of Cuba, and the Orford String Quartet.

The three-hour programme commenced with a rousing, four-movement ballet set to the music of André Gagnon. The audience was mesmerized by

the dancing of the well-rehearsed company, enhanced by well-done lighting and set arrangement. The only flaws in this production were the irritating volume of the music and the somewhat clumsy palsied dancing of Peter Toth-Horgosi. At times it seemed likely that he would catapult partner Marianne Beauséjour into the orchestra pit.

The second ballet was admirably performed but ill-chosen. "Try, Ready, Go" was created by the Maryland ballet, and is best left south of the border. The work fails to capture any attention from the audience and one can only wait for the interminable, simulated rehearsal to end.

"Double Quartet", performed in conjunction with the Orford String Quartet, was the most interesting ballet of the evening. The Schubert Quartettsatz and Murray Schafer's 1st String Quartet are the source of inspiration for Brian Macdonald's superb choreography. The dancers are fused: they flow into one another. They are twisted, tortured, and used as puppets by the haunting music. Annette Av Paul, Vincent Warren, Dwight Shelton and Lorne Toumine execute their movements with all the tautness and controlled tension that the music demands.

The stellar figure of the

evening, Alicia Alonso, performed next in Act II from *Swan Lake*. Partnered with fellow Cuban Jorge Esquivel, Alonso danced with an unparalleled delicacy. In her gestures, not an abrupt motion could be detected, and the stage was softened by her presence. Although Alonso does not possess the physical beauty of a Kschessinka or Fonteyn, she is their peer in grace and poise. It is regrettable that more of the world cannot see this performer.

The fifth and final ballet, "La Fille mal gardée", was as delightful as billed. The oldest ballet in classical repertoire, it depicts the pranks of a young peasant girl conniving to marry the man she loves. Led by Alexandre Bélin and Maniela Barredo, the cast includes company choreographer Fernand Nault as the uncooperative mère, and Ludmilla Chiriaeff, the founder of *Les Ballets Canadiens*, as "la commère".

The costumes and rural set were well-chosen, and the performance was a refreshing experience.

Considered as a whole the program was a stunning success. The dancers of the *Grands Ballets* deserve praise for their mastery of a difficult art and Montreal should take pride in their presence.

In the Groove: Fine Tuning from E W & F

by Harvey Kader
and Ronnie WigdorAll 'n' All
Earth, Wind, and Fire
[Columbia]

Formed by Maurice White in 1971, Earth, Wind and Fire has consistently delivered the shifting rhythms and the superb dynamics for which this rock 'n' soul band have become widely known. The co-operative musical ensemble's "positive philosophy of universal happiness and spiritual brotherhood" comes shining through on their latest album *All 'n' All*, their first since late 1975.

The group became highly publicized when they starred in a film about a rock 'n' soul band — *That's The Way of the World* which displayed the charismatic energy of the White Brothers. The co-released album of the same name proved to be highly successful also. *All 'n' All* takes up where the last album left off, continuing E, W & F's tremendous production practices, as well as their vocal calisthenics.

"I'll Write a Song for You", a love song in which Maurice White's perfect falsetto wins over an unnamed lady friend, is an excellent example of the importance of the lyric tone to E, W & F. "Be Ever Wonderful" is quite similar and has as

Bad Year for Bertollucci

by Kerrie Harvey

You can take a white horse anywhere... especially if his name is Cocaine, and you are in a Bertollucci film. You can even take him into the middle of an upper-class Fascist wedding party — provided you're looking for one of those lovely, blatantly obvious existential symbols, and provided, of course, that he's wearing a white tie.

Yes, all these and even more remarkable things come to pass in Bernardo Bertollucci's newest four-hour fizzle, 1900. One of the most remarkable things is that the audience managed to sit through it. To add fuel to the fire, the film was originally over six hours long, cut down to a mere four by an unwilling director to placate the commercial distributors.

Although the basic plot of the film is difficult to discern and even more difficult to stomach, it goes something like this: in the year 1900, two boys were born on the same estate in northern Italy. One was the son of the aristocratic owner, part of a family of gentleman farmers from way back, and the other was the bastard son of the peasant-foreman — we think, we're not quite sure... the kid thinks, he's not quite sure... nobody's quite sure, because Bertollucci keeps dangling the

pancultural myth of mixed-up changelings in front of us throughout the film. The peasant, Olmo, is perpetually reminded that even though he is destined to rise above the station he was born into, he must never forget that he was born of plebeian stock.

The two boys grow up on the estate together, rivals and yet comrades in the face of societal disapproval. Enter insipid Symbolism number one: the aristocrat's grandfather first appears on the screen in white clothes, as he tells the brown-clad peasant foreman about the birth of his grandson. Thereafter, throughout the entire film, the dark-haired boy Alfredo appears in white, to prove that his purity is only a suit of clothes that can be taken off at will. The peasant boy, Olmo, is always wearing dark clothes, perhaps to set off his gleaming blonde head.

The film progresses, minute by minute by ever-lasting minute. Actually, the boyhood sequences are not all bad. There are treats like a seven-year-old Olmo yelling (for the first three hours Olmo does nothing but yell) at a seven-year-old Alfredo: "Watch out for me, I am a holes-in-the-pockets Socialist!" Alfredo replies, "I am a holes-in-the-pocket Socialist, too," and together they run off

to the fields to discover the joys of masturbation, while Alfredo's grandfather dies with his eyes open, staring at the railroad tracks.

Most of the first section of the movie establishes the rather shaky fraternal connection between the two boys. Excruciatingly exact parallels are drawn between the two youths; they even get into bed with the same whore at the same time, and service her in the same position, with the same look on their faces. The parallels become boring but apart from just

boring, not at all credible — brotherhood only goes so far. Yet the scenes are not sufficiently incredible to be effective in any dramatic style.

1900 just misses all the way through. Bertollucci handles the passage of time in a shockingly amateur manner; he deals with both world wars — minor points of significance that they were — by the simple expedient of captions: "Beginning of the First World War", followed immediately by "End of the First World War". The

continued on page eleven.

Bogart and Bird

Think of Humphrey Bogart and — depending on your taste and your personal habits — you think either of the club downtown or *The Maltese Falcon*. Well, this column is hardly a plug for hard-core Montreal nightlife; news of a more refreshing sort is that YES! *The Maltese Falcon* is coming to McGill, despite the overwhelming difficulty of being a very foreign student. It'll be slipping in on Thursday, 9 March; the rumoured rendezvous in FDAA, at 7:00 pm and at 9:30.

The Maltese Falcon, along with *Casablanca* and *Passage to*

Marselles, is the classic Bogart classic. The bad guys hiss and the good guys drink and swear and act tougher than a Catholic-school eighth-grader, and the women are beautiful and mysterious and treacherously seductive (as everyone secretly knows women really are anyways).

All in all, it's a good round Sam Spade original, with lots of Entertainment and absolutely no Symbolism, and let's leave the socio-anthropological implications of Bogle-hero worship to more sober souls, eh?

Away With Kaleidoscope

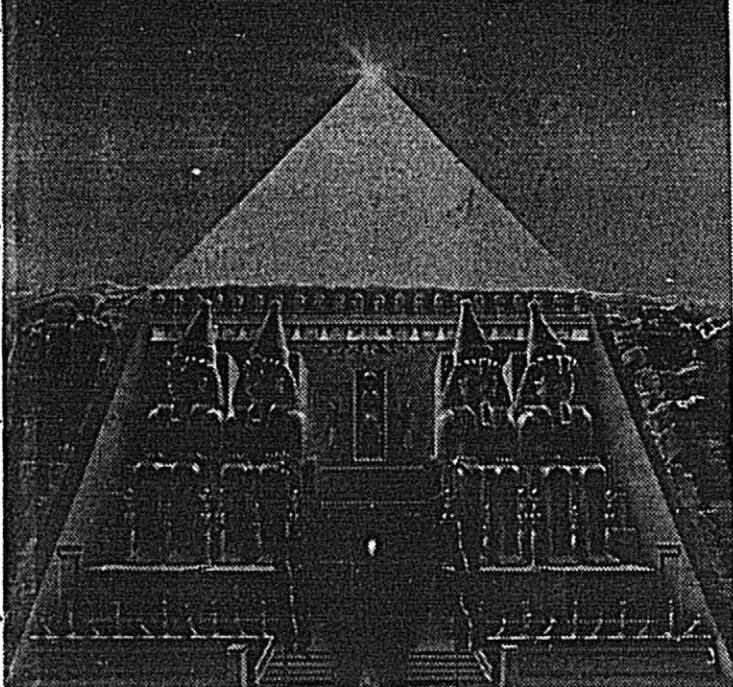
by Harvey Kader

The tumultuous decade of the Sixties had many important themes. The war in Vietnam, the Kennedy assassination and the space race were all at the centre of attention at different times throughout the era. Tying innocence to experience, the Beatles capture all in their timeless compositions, and *Away With Words* captures the Beatles.

First assembled in 1971 by American producer Earl Jarred, this show evolved to its present format by 1975. What however is all this hype about? What is multimedia, and why is it making so much noise around town lately?

What the audience experienced at Théâtre St.-Denis was more than a film about four lads from England. The component parts of the show consisted of a wall of equipment: 26 slide projectors; three real projectors, two of which usually worked stereoscopically, usually synchronized with the quad-

EARTH WIND & FIRE



much production as studio can be programmed to serve up.

The UFO fever phenomenon in the States this year has definitely caught the attention of the band. The album's cover is an elaborate depiction of Cheops' pyramid with an interesting addition, a space ship landing pod ad infinitum, (Close Encounters et al.). The songs, "Jupiter"—about a wise man from somewhere in the galaxy coming and bringing a wellspring of knowledge to man—and "Fantasil"—about taking rides on the starship "Fantasil"—seem to be the most obvious reference to the current saucer chasing.

Although the theme of science fiction is new for E, W &

F, they seem to handle it with as much ease as songs about their other favorite topic, love.

The 6:45 minute number "Runnin'" consists primarily of the lyric "Baba baya...", and though this may sound somewhat banal, the delivery is so powerful and catchy one finds it irresistible not to join along with White—no words, just moods. At its midpoint, as if to give White a chance to catch his breath, a perfect trumpet and then saxophone solo fill the airwaves, accompanied by a masterful congo-kalimba backing.

To add to the aforementioned goodies, "All 'n' All" boasts a full-size string and brass section complementing the dis-

creet moog synthesizer and guitar arrangements. The final analysis of Earth, Wind and Fire's latest endeavor, is that it's got it all, All 'n' All.

Doucette

Mama Let Him Pay
[Mushroom]

Jerry Doucette, a journeyman musician, has drifted from band to band in over twenty years, since he was a pre-teenager. Reputed to be English Canada's answer to an Eric Clapton or a Jimmy Page, Doucette is known as "the ultimate guitarist". (Jacques Blais being the French counterpart). Incidentally Doucette may be opening Clapton's gig here next month.

Mama Let Him Pay is Doucette's first solo album, and is the product of everything he's always strived for—the chance to portray his message through the form of music. The LP shapes up as a fine collection of pop-rock tunes accentuated by masterful guitar work. Doucette's strong suit is slow sweeping ballads highlighted by moving melodies, but he can also turn the other cheek and play some mean rock 'n' roll, as in the title cut, an autobiographical song describing his early years in the business. "When She Loves Me", "All I Wanna Do", and "Love Is Gonna Find You" are all receiving extensive airplay and feature subtle harmonies topped off by flowing string and piano progressions.

For Jerry Doucette, an already lengthy musical career appears to have really just begun. Concert appearances are planned, and it shouldn't be long before we see what everybody's been raving about.



Django
Reinhardt

Perhaps one of the most influential figures in the history of jazz guitar is Django Reinhardt. It has been twenty-five years since his death, yet still his first name alone is familiar to guitarists around the world. Musicians as diverse as Al Dimeola, Carlos Santana, Les Paul, John Fahey, B.B. King, and Chet Atkins have at one time or another paid their respects to Django's uncanny improvisational skills and his intense feeling for music, either through verbal accolades or musical expression.

Django was born in Liverchies, Belgium on January 23, 1910. Raised in a Gypsy caravan as a Gypsy, he played banjo and guitar as a child. At age nineteen, he was caught in a fire in his trailer. He escaped, but the third and fourth fingers of his fretting hand were left permanently paralyzed and disfigured. In spite of this obvious handicap, he developed a unique technique for solo guitar and proceeded to enthrall everyone with the genius, blinding speed, and fierce emotion of his improvisation.

There is an oft-told story of the occasion when Django and

Andres Segovia were on the same bill at a rather elegant ball. Typically, Django arrived late and without his guitar. After performing an astonishing impromptu set on a borrowed instrument, he was approached by Segovia who wished to know where he could find the music Django had played. Django laughed and replied, "Nowhere, I've just composed it." Such stories are representative of Django's impact on other musicians.

In the spring of 1933, together with Stephane Grappelli, string-bassist Louis Vola, and guitarists Roger Chaput and Joseph Reinhardt, Django formed the famous Quintette du Hot Club de France, perhaps the most important combo in European jazz. The music that came from that "funny" string quintet is representative of the most innovative, fresh and inspired music to come out of Europe. The Q.H.C. de F. was for many years the model for other quintets, who eagerly sought to copy the sound and feel of the original group.

Django's music has that one-of-a-kind appeal and flourish that has indeed been so influential over the years. His unique and brilliant technical style, unmatched glistening vibrato, and superb melodic improvisation alone would have been sufficient, but Django had that fierce feeling for his playing, a keen emotional fire that put him into a category that can only be labelled as genius.

Surely the only ample demonstration of Django Reinhardt's timeless excellence is through his music. Following is a short list of recordings that are probably still available. Some might be found in delete piles or bargain bins (such as at 2000). Of particular interest is the piece entitled "Improvisation", recorded in 1937 and available on the RCA album Django Reinhardt. But the song has been labelled more than once as one of the greatest guitar solos ever recorded. It just has to be heard to be believed...

Discography:
Djangology [RCA Victor]
Best of Django Reinhardt [Capitol]
Swing It Lightly [Columbia]
Swing from Paris [London]
Django Reinhardt: In Memoriam [RCA Victor]
Django Reinhardt et le Quintette du Hot Club de France [RCA Victor]

Around Town:

At The Rising Sun: Chet Baker
Sun 7-12
Sun Ra March 14-19
Eddie Shaw March 21-26
At Place des Arts Les Ballets
Jazz March 30 - April 2

Words: scope of the '60s

raphonic 8000 watts of Beatles songs, all controlled by the big bad computer. The images all appear on one screen — sometimes overlapping and other times alone — always firing images of one's past into view.

Away with Words begins with reflections of musical influences on the Beatles. Numerous snippets of mushroom clouds, shifty-eyed Nixons and greasers fill the screen as the songs of Buddy Holly and Chuck Berry fill the airwaves. The last segment features Elvis Presley singing various numbers. While these are in progress, flashes of a smiling President Kennedy and a restrained Oswald zip by the unperturbed Elvis. Finally the inevitable occurs and "the shot" echoes throughout the theatre.

Fade in. Screams and shouts, familiar and continuous envelop the viewer — Beatlemania strikes North America ten days

after the assassination. The various concerts by the Beatles are given cursory shots, while the emphasis is set on the thunderous shouts. A sombre John Lennon muses on the point of such assemblages, pondering their termination. Various scenes of their movies Help and A Hard Day's Night are also shown. Lennon again is seen on a television program, stating that the Beatles are now more widely known than Jesus Christ. Fade out.

Fade in. The last part and by far the best of the three, involves the post-Help era of the Beatles' active search for meaning in an exploitative environment. Beatles no longer innocent, now hippie-like, drugged out. Several animated sequences highlight and interpret the continuing flow of music; "Lucy in the Sky with Diamonds" has the best effects of the film — a dancer fusing and diffusing into undecipherable images on the split screen.



"Flying" has the many blast-offs and space walks of the American space program linked to the eerie chords of the Magical Mystery Tourmen. Also effective are the strobe effects on "Revolution".

The final portion of the film highlights the "War Is Over" campaign of John and Yoko and the Krishna-seeking of George Harrison as the differing influences on the four musicians which led to the split. The broad cross-section of Beatles songs

concludes with "Hey Jude" and "Let It Be".

As the resonating voice of McCartney pleads "Let It Be", the end of the Beatles and of Away with Words seems to be coming.

The film does end, but as long as people are willing to turn out en masse to see the architects of the sixties, it won't be long before some other form of Beatle memorabilia is served up to the waiting public.

The Rocky Horror Phenomenon

by Chris Pomlecko and Magenta Helmann

Weekly: Have you ever seen the Rocky Horror Picture Show?

Respondent: No. Who'd want to see a bunch of transvestites cruising?

From Toronto to Texas, the movie houses are packed whenever (and it is usually weekly) *The Rocky Horror Show* is playing. Here in Montreal, the Seville and Cinema V repertory houses alternate their weekend showings of the film. What could make these normal healthy kids come and come again to see about transvestites, bisexuality and the Frankenstein theme. What indeed?

As dope wafts gently through the theatre, a huge pair of glistening red lips advances onto the screen until we can see every taste bud on the tongue, every nicotine stain on the teeth, and every glistening strand of saliva and begin to sing: "Michael Rennie was ill the day the earth stood still / but he told us of his plans / and Flash Gordon was there in silver underwear Claude Rains was the invisible man / Then something went wrong for Fay Wray and King Kong / they got caught in a celluloid jam..." Already the audience has gone berserk, cheering at every word, and again as each character is credited on the screen.

This vocal adoration of the RHPS groupies is amazing — no other film seems to draw such participation from its viewers — but it can also be an annoyance, when one hundred atonal voices sing along with the movies. (This writer must confess, however, to be one of the worst offenders).

Weekly: How many times have you seen the Rocky Horror Picture Show?

Respondent [who having danced along with the movie]: Ten times.

Weekly: What do you like about it?

Respondent: It's good... Everything.

Brad (Barry Bostwick) and Janet (Susan Sarandon) have just started the wedding of their best friends, and

are planning to have one of their own, after they see their old teacher, Doctor Scott. On the way to his home, however, their car has a flat and they are forced to seek shelter at a nearby castle.

Answering their knock is Riff Raff, a servant dressed in the remnants of a tuxedo, and with a shifting hunchback. Joining Riff Raff is his sister Magenta (Patricia Quinn). The two break into "Time Warp", and the audience is again thrown into paradigms of paroxysms of ecstasy.

It seems there is a party going on, one of "the master's affairs", as Riff Raff says. Entering the ballroom, Brad and Janet see an assorted herd of partygoers, in formal clothes with spats and party hats. Janet is frightened and the pair back up, to a descending elevator in which we see the back of a cloaked figure. The figure turns around, revealing the face of Doctor Frankfurter, with glistening plum-coloured lips, blue eyeshadow and abrupt rouge.

He sings: "How'd'ya do? / I see you met my faithful handyman. / He's just a little brought-down 'cuz when you knocked / he thought you were the candy man. Don't get strung out by the way I look / don't judge a

book by its cover / I'm not much of a man by the light of day, but by night I'm one hell of a lover / I'm just a Sweet Transvestite / from Transsexual, Transylvania-uhh-huhn..."

Weekly: How many times have you seen the RHPS?

Respondent: This is my first time. I loooooove it.

Weekly: Why did you like the movie?

Respondent: I think Tim Curry has appeal. A kind of sex appeal to anybody and everybody. I really like his body...

Attired in black sequined everything: corset, satin panties, garter, nylons (with seams and holes), six-inch platforms, and arm bands — Tim Curry struts and camps his way through the movie, redeeming some thin plot and clunking humour with his magnetic presence and excellent throaty voice. It takes a great sense of timing to say, "It's not easy having a good time," and make an audience laugh.

muscular, in gold trunks and lamé booties. But before Frank can reveal his plans for his new-born companion, an alarm rings, and from a freezer comes "one from the vaults". The 300 lb greaser Eddie rides out on his motorcycle, singing, "What ever happened to Saturday night..." Eddie is played by Meatloaf, who has recently released an album of rock and roll tunes.

Well, I'm getting sick of summarizing the plot. During the rest of the movie, Frank sleeps with Rocky, Janet and Brad; Rocky sleeps with Janet; and Riff Raff and Magenta plot nefariously in various areas of the castle. It seems that everyone's definition of sexuality and morals has been, to some extent, invalidated. As Frankie sings in the satin-and-tai- (see photo) filled finale: "Give yourself over to absolute pleasure, swim the warm waters of sins of the flesh... Don't dream it... Be it."

However, amidst this orgy, Magenta and Riff Raff, no longer humble servants but interplanetary conquerors, enter in scanty silver quilt spacesuits, announcing "Frankenfurter, it's all over / your mission is aborted, your lifestyle's too extreme. I'm your new commander,

you now are my prisoner we return to Transylvania, prepare to transit beam."

Will Brad and Janet escape? Will Frankenfurter survive? Will Rocky lift any more weights?

The audience doesn't really care; they've already transcended mundane devices like plot. As one person was overheard to say, at a recent Seville showing: "I can't really tell you what it's about, but when it's over, you'll love it."

The Rocky Horror Show opened on the London stage in the late '60s and is still going strong. The original cast included Tim Curry, the only person carried over into the movie.

In the early seventies, my mother chaperoned a group of high school students on a trip to London. Reading that the Rocky Horror Show was "a bright and bouncy musical, winner of such-and-such musical awards", she

"...swim the warm waters of sins of the flesh..."

Back to the plot, Doctor Frankfurter promises to show Brad and Janet "my favourite obsession. I've been building a man, with blonde hair and a tan, and he's good for relieving my.....tension."



Up in the lab, Frankenfurter carries out his experiment, bringing his creation to life. Instead of a ragged scarred green-skinned monstrosity, Rocky (Peter Hinwood) is the perfect man, blonde and

took her class to see the play. As she later stated, "I got sick to my stomach, and ran out crying." I asked, "how did the kids like it?" Mum replied with mature disdain: "Oh, they loved it."and the music's really great.

The score to the movie, written by Richard O'Brian and Jim Sharman, is catchy (sez my co-writer). The music varies in style, from rock and roll to cabaret songs. And strong singers like Tim Curry and (surprisingly) Susan Sarandon, and the nasal shee-bop vocals of Little Nell, spice up the proceedings.

The lyrics are inventive and catchy (sez my co-writer), although they can get a bit repetitive; "you're a hotdog, but you better not try and hurt her, frankfurter," is repeated twenty times.

Why indeed?

When questioned why they liked the movie, representatives of various CEGEPs — Vanier, Dawson, John Abbott, and Marianopolis — replied: "Oh, McGill Daily, Wow. (I've seen it) twice."

"It's my fourth time (said a person with a fake British accent) and I bring all my friends back to see it."

Said another, "The acting's incredible, the music's fantastic, and I'm a transvestite," he concluded slinging his arm around the shoulder of his (male) companion.

Said the friend, "yeh, and he's into kinky sex, too."

Replied this writer's co-writer Magenta Helmann with a wink, "yeh, I can tell."

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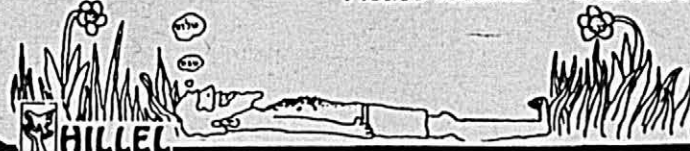
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UNDERGRADUATE SOCIETY

ELECTIONS

Nominations for the following executive ASUS positions have been extended until today March 9th 1978.

V.P. Science	President	Secretary
V.P. Arts		Treasurer

3 members at large of which at least

1 will be a U3 student

1 will be a U2 student

1 Science representative to Students' Council

Nominations for President must be signed by fifty [50] members of the ASUS. All other nominations must be signed by twenty-five [25] members of the ASUS. All nominations must be countersigned by the candidate, who must include her or his phone number, student number, degree program and year. All members signing nominations must also list their year and degree program beside their signature.

Nominations must contain only the following words: "We the undersigned members of the ASUS nominate _____ for the position of _____."

Candidates must submit nominations, pen-sketches (up to 50 words) and a 2x2 photograph no later than 4 pm today, Thursday March 9th to the ASUS mailbox in the Students' Society office.

Chief
Returning
Officer

Ask Procter & Gamble
what you can do
with your BA degree!
You could become the
advertising / marketing manager
for one of these P&G products!

Although only 5 are shown here, Procter & Gamble makes more than 30 well-known, well-advertised consumer brands.

For each brand, there is a small management group, usually just 3 people, totally responsible for planning, creating and supervising everything that is done to increase consumer acceptance of their brand.

The group is headed by a Brand Manager, an important level of management in our company.

Right now, we're looking for a few highly qualified Spring graduates with the potential to become Brand Managers.

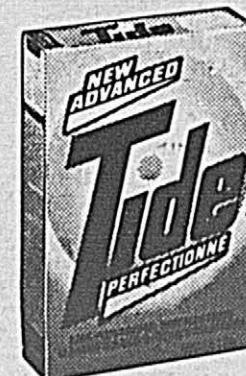
You would start in our Toronto General Offices as part of a brand group for a specific brand, perhaps one of those shown here. To help you learn quickly, your Brand Manager would give you challenging assignments of increasing responsibility in various key marketing areas such as package design, special promotions, budget planning and analysis, and market research.

The emphasis would be on you, your ideas, your ability to contribute. You'll be promoted on the basis of merit alone. It's not uncommon to become a full Brand Manager within 3 years.

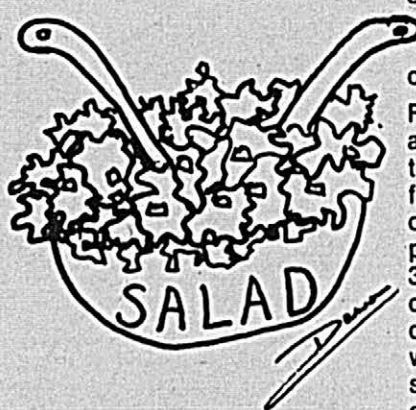
Since you will begin to manage from the day you join us, we're looking for "take charge" people with outstanding records of leadership while in university. "Superior academic achievement", "innovative", "a record of being able to get things done", and "good oral and written communications skills" are some of the words we use to describe the people we want.

If this kind of work interests you, find out more about us at your Placement Office. If you think you qualify, please send me your resume, including a recap of your achievements to date.

Mr. R.P. Chan
The Procter & Gamble Company of Canada, Ltd.
P.O. Box 355, Station "A"
Toronto, Ontario
M5W 1C5



à table



by Tom Lindsay

The time has come to write about one of my favorite dishes—salad. Caesar salad, in particular, is a wonderfully tasty alternative to any ordinary salad. So if you are cooking a special dinner, why not give it a try. It is well worth the effort. This recipe comes from *The Art of Cooking*, by Pol Martin.

CAESAR SALAD
1 head of Romaine lettuce—cleaned and dried
1 egg
1 piece of garlic clove (optional)
1 lemon
5-6 tablespoons olive oil
a few drops Worcestershire sauce
salt and pepper
grated Parmesan cheese and croutons

First, clean the lettuce well, and dry it in a spin-drier or in a tea towel, then set aside in the fridge. Next, bring a small pot of water to boil and gently place the unbroken egg in it for 30 seconds. This process is called "coddling". Immediately cool the egg under cold running water and set aside. Rub the salad bowl with the smashed garlic bud, discarding it after use. Now crack open the egg and retain only the yolk. Place it in the bowl with the olive oil and add a few drops of Worcestershire sauce and a touch of salt and pepper. Mix well. Next, cut the lemon in half and squeeze the juice right into the mixture. Don't add it all at once, just use half the lemon, then stir and taste.

At this point you must adjust the seasonings so that the dressing has the proper taste. It should be tangy, but not too strong on the lemon. Usually I add a few extra drops of Worcestershire sauce. Leave the dressing until you are

ready to serve.

When the moment of truth arrives, add the dry Romaine lettuce to the dressing and toss it as you would any other salad. As you are tossing, shake on a couple of tablespoons of the

grated Parmesan cheese and as a final touch, throw in the croutons. Toss it a bit more, then you are ready to serve.

If all goes well, you'll end up with a delicious salad that's bound to impress.

Mathieu's Easter Parade

by Leslie Foss

Easter Parade, an exhibition of ceramics and drawings by Paul Mathieu on display through March 25th at the Visual Arts Centre in Westmount, provides both professionals and amateurs with an incentive to register in the centre's new spring program of fine and applied arts.

The Centre offers extensive programmes in the ceramic and textile arts, as well as unusual courses such as Chinese painting and calligraphy. The Centre will hold an open house today from 10 am to 10 pm, a prelude to the spring session which runs from 2 April through 10 June. Mathieu will be among the craftsmen available for consultation and actual instruction.

The aspiring ceramist should be interested to compare his or her own results with the work of an accomplished craftsman. Mathieu, whose work reflects a springtime consciousness obsessed with the imagery of flowers and bright pastel colors, said the show's title has little to do with the time of the year but was suggested to him by a friend who said two years ago his work looked like an Easter parade.

Concerning his predilection for floral motifs evident in the teapots which sprout flowers instead of handles and spouts, Mathieu said: "Flowers, from the beginning, have probably been the most frequently used subject for decoration on ceramics. During the last three years, both flowers and colour

used in a very predominant way have become an integral part of my work and have brought an important change in my approach to my craft. I love my medium and I try to express it in my craft."

A predominance of flowers and bright color is also noticeable in the exhibition drawings which do not stand on their own as works of art or even craft but are, as he said, a kind of sketch which he uses in the production. However, a drawing entitled "Perspective" is especially expressive of the artist's own personal perspective — a hazy landscape viewed through a veil of flowers.

(Mathieu's boxes, teapots, vases, and jars, range in price from \$25 for a small box to \$75 for a large jar.)

here, there, and anywhere

FILM

McGILL FILM SOCIETY (3480 McTavish St; 392-8934)

Thu, Mar 9: *The Maltese Falcon* (USA 1941) d: John Huston, FDA Auditorium, 7 & 9:30. Admission \$0.75.

Fri, Mar 10: *Edvard Munch* (Norway 1976) d: Peter Watkins, Leacock 132. 6 & 9:30. Admission \$1.00.

CONSERVATOIRE D'ART CINEMATographique (1455 De Maisonneuve Blvd; 879-4349) Admission \$1.00.

Thu, Mar 9: 7:00 *Great Catherine* (USA 1968) d: Gordon Fleming... 9:00 *Picnic* (USA 1955) d: Joshua Logan.

Fri, Mar 10: 7:00 *Strange Interlude* (USA 1932) d: Robert Z. Leonard... 9:00 *Three Sisters* (GB 1970) d: Laurence Olivier

Sat, Mar 11: 7:00 *the Trojan Women* (Greece 1971) d: Michael Cacoyannis... 9:00 *The Madwoman Of Chailiot* (USA/GB 1969) d: Bryan Forbes

Sun, Mar 12: 7:00 *Julius Caesar* (GB 1970) d: Stuart Burge... 9:00 *La Chambre* (France) d: Michel Mitrané

LE CINEMA PARALLELE (3682 St-Laurent; 843-4725) Admission \$2.00

Thu, Mar 9: 8:30 *Jum-Jum* (West Germany 1967) d: Dore O. & Werner Nekes... *Knotten* (West Germany 1976) d: Werner Nekes... *Makimono*

Fri, Mar 10: 8:30 *Stan Brakhage* (appearing personally) 10:30 *Ghosts Before Breakfast* (Ger. 1927) d: Hans Richter... *L'Etoile De Mer* (France 1929) d: Man Ray... *Life and Death of 9413, A Hollywood Extra* (USA 1927) d:

Robert Florey & Slavko Vorkapich... *Fall Of The House Of Usher* (USA 1931) d: James Watson & Melville Weber... *Lot In Sodom* (USA 1933)

Sat, Mar 11: 8:30: Same Program As Mar 10, 10:30... 10:30 *Stan Brakhage*... 12:30 *Moving Still* (USA 1975) d: Al Wong... Same *Difference* (USA 1975) d: Al Wong...

Being (USA 1975) d: William Farley... *Merc* (USA 1973) d: Marc Obenhaus

Sun, Mar 12: 2:30 Same program as Mar 9: 8:30... 8:30 Same program as 11 Mar, 12:30

SEVILLE FESTIVAL (2155 St Catherine St West; 932-1139)

Thu, Mar 9: 7:30 *What's Up Tiger Lily* (Japan/USA 1966) d: Woody Allen... 9:30 *The Great Dictator* (USA 1940) d: Charles Chaplin

Fri, Mar 10: 7:15 *Heroes* (USA 1977) d: Jeremy Paul Kagan... 9:30 *Harold and Maude* (USA 1971) d: Hal Ashby... 12:00 *Concert For Bangladesh* (USA 1972) d: Saul Swimmer

Sat, Mar 11: 5:15 *Harold and Maude*... 7:00 *Heroes*... 9:30 *The Rocky Horror Picture Show* (GB 1975) d: Jim Sharman... 12:00 *Billits* (France 1976) d: David Hamilton

Sun, Mar 12: 5:00 *Harold and Maude*... 7:00 *Another Man, Another Chance* (USA 1977) d: Claude Lelouch... 9:30 *Clowns* (It/Fr/Ger 1970) d: Frederico Fellini

Mon, Mar 13: 7:30 *Intermezzo* (USA 1939) d: Gregory Radoff... 9:30 *Seven Beauties* (Italy 1975) d: Lina Wertmüller... Tue, Mar 14: 7:00 *Macbeth* (GB 1971) d: Roman Polanski... 9:45 *Johann, Who Will Be 25*

In the Year 2000 (Switz. 1976) d: Alain Tanner

Wed, Mar 15: 7:30 *Modern Times* (USA 1936) d: Charles Chaplin... 9:30 *Outrageous* (Canada 1977) d: Richard Benner

CINEMA V (5560 Sherbrooke St West; 489-5559)

Thu, Mar 9: 7:00 *Why Shoot The Teacher* (Can 1977)... 7:15 *Frenzy* (GB 1972) d: Alfred Hitchcock... 9:15 *Midnight Cowboy* (USA 1969) d: John Schlesinger... 9:45 *Blow Up* (GB 1966) d: Michelangelo Antonioni

Fri, Mar 10: 7:00 *Bobby Deerfield* (USA 1977)... 7:15 *Sleeper* (USA 1973) d: Woody Allen... 9:15 *Alice's Restaurant* (USA 1969) d: Arthur Penn... 9:45 *Silverstreak* (USA 1976) d: Arthur Hiller... 12:00 *The Boob Tube* (USA 1976)

Sat, Mar 11: 7:00 *Bobby Deerfield*... 7:15 *The Harder They Come* (Jam. 1972)... 9:15 *Barry Lyndon* (GB 1975) d: Stanley Kubrick... 9:45 *Network* (USA 1976) d: Stanley Lumet... 12:00 *Fantastic Animation Festival* (USA 1977)

Sun, Mar 12: 4:00 *The Golden Voyage of Sinbad* (USA 1973) d: Gordon Hessler... 7:00 *Fantastic Animation Festival* (USA 1977)... 7:15 *The Persecution and Assassination Of Jean-Paul Marat As Performed By The Inmates Of The Asylum Of Charenton Under The Direction Of The Marquis de Sade* (GB 1966)... 9:15 *Bobby Deerfield* (USA 1977)... 9:45 *Flesh Gordon* (USA 1974) d: Howard Ziehm & Michael Benveniste

Mon, Mar 13: 7:00 *Bugsy Malone* (GB 1976) d: Alan Parker... 7:15 *Jazz On A*

Summer's Day (USA 1958) d: Bert Stern... 9:15 *Mean Streets* (USA 1973) d: Martin Scorsese... 9:45 *Cabaret* (USA 1972) d: Bob Fosse

Tue, Mar 14: 7:00 *Cool Hand Luke* (USA 1967) d: Stuart Rosenberg... 7:15 *The Magic Flute* (Sweden 1975) d: Ingmar Bergman... 9:15 *A Clockwork Orange* (GB 1971) d: Stanley Kubrick... 9:45 *Bonnie and Clyde* (USA 1967) d: Arthur Penn

Wed, Mar 15: 7:00 *The Ruling Class* (GB 1971) d: Peter Medak... 7:15 *Why Shoot The Teacher* (Can 1977) d: Sylvio Narrizano... 9:15 *The Good, The Bad And The Ugly* (Italy 1966) d: Sergio Leone... 9:45 *The Chase* (USA 1966) d: Arthur Penn

MUSIC

DOUGLAS HALL, Dining Room
Mar 16: *The Golden Harp*, a group of Ireland's leading Traditional musicians. 7:30; students \$1.25; tickets available in Rm 155, Arts Building, or at the door. Reservations 392-5000.

YELLOW DOOR COFFEE HOUSE (3625 Aylmer; 392-4947)

Mar 9-11 *Mose Scarlett & Jim MacLean*.

Mar 13-15: *Bat Taylor RISING SUN* (286 Ste Catherine St West; 861-0657, 486-9889)

Mar 7-12: *Chet Baker*

Mar 14-19: *Sun Ra*

PLACE DES ARTS, Salle Wilfrid Pelletier
Mar 14-15: *Julien Clerc*

EL CASINO (316 Ste Catherine St West)
Mar 8-12: *Offenbach*

CAFE CAMPUS (3315 Reine-Marie)
Mon 13 Mar: *Willie Dixon Blues Band*. \$5.00.

THEATRE

PHOENIX THEATRE (1339 Canora Rd; 733-2039)

The Importance of Being Earnest, by Oscar Wilde, to 29 Mar; Wednesday through Sunday. Admission \$5.00, students \$3.50.

MOYSE HALL (Arts Building)

As You Like It, by William Shakespeare, directed by David Savran, presented by the McGill Dept. Drama Program. March 7 to 11, 8 pm; matinee 10 Mar, 1 pm; students \$1.50, tickets available at Sadie's (392-8926) and Room 155, the Arts Building (392-5000).

CENTAUR THEATRE (453 St Francois Xavier, Old Montreal; 288-1229)

Feb 21-Mar 12: *Toronto*, by David Fennario. Tue to Sat 8 pm, Sun 7 pm, matinees Wed 1 pm, Sat 2 pm.

LE THEATRE DU RIDEAU VERT (4664 St. Denis; 844-1793)

Candida by George Bernard Shaw through March 11.

THEATRE NATIONAL DU MIME (445 St. Laurent; 526-9847)

The Alexander Solzhenitsyn Project, adapted and directed by Alexander Hausvater to Mar 12, Thurs. to Sun 8:30, matinee tonight at 7 pm.

PLACE DES ARTS (Theatre Port Royal)

Il n'y a pas de pays sans Grand-père to 12 Mar. 8:30.

THEATRE DE NOUVEAU MONDE (84 Ste-Catherine W; 932-3137)

"Ah ah!...", by Rejean Ducharme, directed by Jean-Pierre Ronfard. 10 Mar to 8 Apr; Mon to Fri 8 pm, Sun 7 pm, Sat matinee 5 pm, Sat eve 9 pm; tickets \$3.25 to \$6.25.

Graves of Academia

The Classic Shade: Selected Poems
A.J.M. Smith
McClelland and Stewart, Toronto
96 pp. \$5.95



by Michael Cameron

After 1950 a radical change seems to have taken place in the way poets see the world. This is noticeable in Canadian poetry as well as American and British. For some reason younger poets, unlike their predecessors, are turning more and more to forms that express chaos and disillusionment. Polished academic verse is becoming a rarity, and the stresses of the Atomic Age, television, and

instant news are becoming paramount themes if we are to believe that poets are "the antennae of society" and are tuned into the future more sensitively than most of us.

A.J.M. Smith was born in 1902 in Montreal, founded the McGill Fortnightly Review and the Literary Supplement of The McGill Daily, and taught in various schools in Canada, before becoming a professor at Michigan State University. He won the Governor General's Medal for Poetry in 1944, and has previously been acclaimed as one of Canada's most prestigious poets. From his poetry and career, it is safe to say that he is one of the "previous generation" of Canadian poetry.

In this volume of his *Selected Poems*, Smith demonstrates himself as a good practitioner of odes, sonnets, imitations of continental poets, ballades, and personal poems addressed to colleagues like F.R. Scott and Anne Wilkinson. The poems are well-honed, learned, and rather elitist in their emphasis on classical themes of pastoral, university, and literary experience. But within the confines of older forms, Smith shows he has a good ear for auditory nuance in poetry:

*Open your narrow
throat,
convolvulus, and cry*

*Let your paean of being
ring like a great shout
distinguished
in the diapason*

*of the yellow sun
and a million green
shoots*

*—in the communion of
summer
and the morning's
glory*

This poem exemplifies Smith's

best and worse traits: a perceptive ear, a lyrical sense and taste, but also his rather incubated approach to things and a penchant for posturing.

Smith is at his best writing about death. Death poems are fairly easy to write, but Smith creates poems that are formal, reserved and tasteful on the subject, and the reader recognizes their sincerity (Smith is 76 years old right now). "The Archer" is his best poem, a magnificent work.

*...So for a moment,
motionless, serene,
Fixed between time
and time, I aim and
wait;
Nothing remains for
breath now but to
waive
His prior claim and let
the barb fly clean
Into the heart of what I
know and hate —
That central black, the*

*ringed and targeted
grave.*

Other poems approaching "The Archer" in quality are "My Death", "On Knowing Nothing", and "To Henry Vaughan".

However, the majority of poems in *The Classic Shade* are a bit slighter in content and theme. The love poems are rather trite, which is surprising, considering Smith's reputation (he has been in three Oscar Williams anthologies). There is an ode on the death of Yeats, something called "Metamorphosis" (how many undergraduates write poems with that title?), and "To A Young Poet", etc. The general sense seems to be predictability. If one tried to say that a university professor who writes poetry and was born in Westmount in 1902 would write, it would be the same as Smith's *Selected Poems*. Except for the death poems, which are simple and intense, we have here little of the surprising

imagery and novel vision that good poetry should have.

After reading Smith, one begins to appreciate what the newer generation of Canadian poets is doing. Figures like Ondaatje, Atwood, MacFadden, and even Bill Bissett are probing original areas of experience with great technical ability and intensity. If figures like Smith and F.R. Scott are good poets, then some of the younger poets in Canada are definitely great ones. The importance of the literary scene in Canada in the 1930s should not be slighted; if a culture is to bloom (as poetry in Canada seems to be doing now), then it has to have able, solid literary from an earlier generation.

If A.J.M. Smith is not exactly a model for current poets, then at least he is acceptable, witty practitioner of formal verse. But in the long run, if this speaks rarely to the young people, it may not be their own fault.

1900...

continued from page six

ellipses of time would've been fine if it left the film with some reasonably coherent line of narrative, but like everything else in the movie, the compression somehow seems out of place. The result is a confused and uselessly befuddled audience, slouched in their theatre seats, frustratedly gnawing the arms off their chairs. Artistic inconsistency is sometimes acceptable, but artistic incompetence, by the same director who gave us *Last Tango in Paris*, is not.

Ah, but the best is still yet to come! Following an all-too-brief ten minute intermission, one can look forward to an insultingly transparent two-hour plug for everybody's favourite cult ideology — communism.

Obviously, the problem here is not just political bias. In his over-enthusiasm to create the Great Communist Epic, Bertolucci has created instead a brilliant example of vegetarian sweet-and-sour pork; his film is

frustratingly all sauce and no meat.

The main lack of meat, — general narrative coherence or clever narrative non-coherence aside — lies in the lack of believable characterization. Robert de Niro, as Alfredo, does a credible job of the Petulant Insipid routine, even if it is a little one-dimensional.

Donald Sutherland shines — or slimes, as the case may be — as Atilla, a decadent, despicable, disgusting, and all-those-other-fun-things Fascist; he really and sincerely does a great job of being thoroughly detestable.

But apart from that, the rest of the characters are crippled by the stereotyping of the political polarities, as if they were handed a frame of mind and told to act it to death, a feat which they perform quite commendably.

The three metaphoric devices for symbolism in the film tip one off right away. Bertolucci establishes a symbolic system to deal with Communism, Fascism, and life through horseshit, cow milk and compare and contrast penis size and quality (I kid you not.) And all of these symbols are repeatedly portrayed on the screen in all

their respective aesthetics. This is not squeamishness speaking here — it is a sense of outrage at being subjected to elementary-school mind games on the supposedly post-post-graduate level.

The one undeniably good aspect of the film is the cinematography itself. The colours are Italian traditionalism at its best — warm, mellow, rich, and golden — and Bertolucci does treat us to a series of splendid Old World oil painting shots. The textures of the film are rich and sensuous almost to the point of the obscene, and some of the landscaping is truly magnificent — but all in all, the film seems to combine the full richness of good Italian wine with all of the sensitivity and substantial social message of a bottle of Sprite.

I think this film is confused by the basic confusions of "Film" itself. I also think that it fails, no matter which focus it is seeking to attain, precisely because it tries too hard to do both. Its own awareness of being an "epic" cripples even the cinematography to the point of the immobile. Nice try, Bertolucci, but all 1900 seems to be is a brilliantly done four-hour "So what?"

Today

Senate and Board of Governors Elections:

Deadline for submission of pen sketches and photos for undergraduate rep to Board of Governors and Arts & Science reps to Senate has been extended to Friday, 10 March, no later than noon.

South Africa:

The English Department presents an evening of film, poetry, and political discussion on South Africa, by Professor Cecil Abrahams of Bishop's University. Today 7:30 pm, Leacock Council Room, Rm 820.

McGill Film Society:

Tonight, *THE MALTESE FALCON*, at 7 and 9:30 in FDAA. Admission: 75c. A real classic, directed by John Huston and starring Peter Lorre, Mary Astor, and, of course, Humphrey Bogart.

English Literature Association:

There will be a student caucus at 2 pm in the ELA office (Arts B-20) which is one hour before

the open Steering Committee at which a restructuring of the Department of English will be discussed. If you are concerned about student involvement in the government of the English department, please attend both meetings.

Old McGill '78:

There will be a meeting for the staff of the 1978 yearbook in the Old McGill Office - B-18 - in the basement of the Student Union Building at 7:30.

Faculty of Music free concerts:

Recital Room C209 1pm: Contemporary Music Ensemble, direction: Eugene Plawutsky. Works by Webern, Bertola, Bertola, Bouwer, Berg. Recital Room C209 8:30 pm: Piano Recital, students of Charles Reiner. Works by Liszt, Beethoven, Mozart, Debussy, Cho-

pin, Haydn.

McGill English Department: Shakespeare's *As You Like It*, 8 pm Moyse Hall, Arts Building. Tickets - \$2.50 (public) \$1.50 (students), available University Box Office & Arts 155.

ASUS:

Needed: Arts and Science Inter-Mural Sports Representative. When you locate us, please tell us where we are; we're lost.

Community McGill:

Want to work with children? Become a Big Brother or Big Sister. Visit the Community McGill office - Union room 408 or telephone 392-8937.

McGill Outing Club:

Winter camping trip to the Adirondacks this weekend. Call Derek for info: 284-8134.

ASUS:

Tickets are now on sale for the

Graduation Ball April 8 in Room B16 of the Union between 12:45 and 5 pm. For further info 392-8950.

MBSU-Greenpeace Lunchtime Film Series:

No film this week due to exam in S1 / 3 (dissection of baby seal).

Eucharistic Celebration:

At the University Chapel, Birks Building, University Street: Monday, Wednesday and Friday at 12 noon. At the Newman Centre, 3484 Peel Street: Monday through Thursday at 5 pm, Friday at 5:30 pm, Saturday at 5 pm, Sunday at 11 am and 8 pm. Telephone 392-6711.

Values:

Every Thursday 8:30 pm at the Newman Center 3484 Peel St. Tel. 392-6711. Tonight's subject of discussion is: "God is Black". All are welcome.



Gigi Rosenberg, in a quasi-unanimous and completely democratic election, has been voted 1978-79 *Weekly* editor. Contratu-congratcha-congratulations!

A TIMELY DEPARTURE CAN MEAN A CHEAP TRIP!

There's no doubt about it, chartered flights still represent the cheapest way to get to London and Athens by air. So why wait? Get your reservation to us at least 45 days before your date of departure.

YOUR DATE OF DEPARTURE TO LONDON AND ATHENS

LONDON Saturday night from Mirabel to London (Gatwick)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	43 days	57 days	71 days		
April 22	May 07	May 14	May 21	June 04	June 18	—	Mar. 08	\$299
April 29	May 14	May 21	May 28	June 11	June 25	—	Mar. 15	\$299
May 06	May 21	May 28	June 04	June 18	July 02	—	Mar. 22	\$319
May 13	May 28	June 04	June 11	June 25	July 09	—	Mar. 29	\$319
May 20	June 04	June 11	June 18	July 02	July 16	—	Apr. 05	\$339
May 27	June 11	June 18	June 25	July 09	July 23	—	Apr. 12	\$339
June 03	June 18	June 25	July 02	July 16	July 30	—	Apr. 19	\$349
June 10	June 25	July 02	July 09	July 23	Aug. 06	—	Apr. 26	\$369
June 17	July 02	July 09	July 16	July 30	Aug. 13	—	May 03	\$379
June 24	July 09	July 16	July 23	Aug. 06	Aug. 20	—	May 10	\$399
July 01	July 16	July 23	July 30	Aug. 13	Aug. 27	—	May 17	\$419
July 08	July 23	July 30	Aug. 06	Aug. 20	Sept. 03	—	May 24	\$419
July 15	July 30	Aug. 06	Aug. 13	Aug. 27	Sept. 10	—	May 31	\$419
July 22	Aug. 06	Aug. 13	Aug. 20	Sept. 03	Sept. 17	—	June 07	\$419
July 29	Aug. 13	Aug. 20	Aug. 27	—	—	—	June 14	\$419
Aug. 05	—	—	—	Sept. 10	Sept. 24	—	June 14	\$419
Aug. 12	Aug. 20	Aug. 27	Sept. 03	Sept. 17	Oct. 01	—	June 21	\$379
Aug. 19	Aug. 27	Sept. 03	Sept. 10	Sept. 24	Oct. 08	—	June 28	\$379
Aug. 26	Sept. 03	Sept. 10	Sept. 17	Sept. 30	Oct. 15	—	July 05	\$349
Sept. 02	Sept. 10	Sept. 17	Sept. 24	Oct. 08	Oct. 22	—	July 12	\$349
Sept. 09	Sept. 17	Sept. 24	Oct. 01	Oct. 15	Oct. 29	—	July 19	\$329
Sept. 16	Sept. 24	Oct. 01	Oct. 08	Oct. 22	Nov. 05	—	July 26	\$329
Sept. 23	Oct. 01	Oct. 08	Oct. 15	Oct. 29	—	—	Aug. 02	\$329
Sept. 30	Oct. 08	Oct. 15	Oct. 22	Nov. 05	—	—	Aug. 09	\$329
Oct. 07	Oct. 15	Oct. 22	Oct. 29	—	—	—	Aug. 16	\$319
Oct. 14	Oct. 22	Oct. 29	Nov. 05	—	—	—	Aug. 23	\$299
Oct. 21	Oct. 29	Nov. 05	—	—	—	—	Aug. 30	\$299
	Nov. 05	—	—	—	—	—	Sept. 06	\$299

ATHENS Tuesday night from Mirabel to Athens (Central)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	36 days	43 days	57 days		
May 16	May 31	June 07	June 14	June 21	June 28	July 12	Apr. 01	\$499
May 23	June 07	June 14	June 21	June 28	July 05	July 19	Apr. 08	\$499
May 30	June 14	June 21	June 28	July 05	July 12	July 26	Apr. 15	\$499
June 06	June 21	June 28	July 05	July 12	July 19	Aug. 02	Apr. 22	\$499
June 13	June 28	July 05	July 12	July 19	July 26	Aug. 09	Apr. 29	\$499
June 20	July 05	July 12	July 19	July 26	Aug. 02	Aug. 16	May 06	\$549
June 27	July 12	July 19	July 26	Aug. 02	Aug. 09	Aug. 23	May 13	\$549
July 04	July 19	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 30	May 20	\$549
July 11	July 26	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Sept. 06	May 27	\$549
July 18	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 13	June 03	\$549
July 25	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 20	June 10	\$549
Aug. 01	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 13	Sept. 27	June 17	\$549
Aug. 08	Aug. 23	Aug. 30	Sept. 06	—	—	—	—	\$549
Aug. 15	—	—	—	Sept. 13	Sept. 20	Oct. 04	June 24	\$549
Aug. 22	Aug. 30	Sept. 06	—	—	—	—	July 01	\$549
Aug. 29	—	—	Sept. 13	Sept. 20	Sept. 27	Oct. 11	July 01	\$549
Sept. 05	Sept. 06	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 18	July 08	\$549
Sept. 12	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 25	July 15	\$549
Sept. 19	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Nov. 01	July 22	\$499
Sept. 26	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 08	July 29	\$499
Oct. 03	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 01	—	Aug. 05	\$499
Oct. 10	Oct. 11	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	Aug. 12	\$499
Oct. 17	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	—	Aug. 19	\$469
	Oct. 25	Nov. 01	Nov. 08	—	—	—	Aug. 26	\$469
	Nov. 01	Nov. 08	—	—	—	—	Sept. 02	\$469

SPECIAL STUDENT FLIGHTS (SATA FLIGHTS)

Tourbec can reserve your SATA flight for you (Student Air Travel Association). Holders of the International Student Card have exclusive access to more than 600 flights to 60 different destinations in Europe, Africa and the Middle East. These are one-way tickets which offer you savings of 10-50% compared to regular fare. Come in and ask for the complete list of SATA flights or else request it by mail.

THE INTERNATIONAL STUDENT CARD

This card is only issued by Tourbec in the province of Quebec, and it is indispensable to the young traveller. Cost: \$2.50

DISCOVERY TOURS IN ISRAEL

These programs are prepared by the Israeli Student Travel Office (ISSTA).

NINE DAY TOUR OF ISRAEL

This includes two days in Jerusalem, three days in northern Israel, and four days near the Dead Sea, the Red Sea and Sharm-el-Sheikh.

PRICE: \$219.00 (leaving from Jerusalem). This includes full board (except for Jerusalem: half board) the trip by motor coach, entry tickets for various sites, and the services of an experienced guide.

DATES OF DEPARTURE:

June: 2-6-9-11-15-18-20-24-27-29
July: 3-6-8-12-15-17-21-24-26-30
August: 2-4-8-11-13-17-20-22-26-29-31
September: 4

FIVE DAY SINAI SAFARI TOUR

This tour takes you through the Negev to Eilat on the Red Sea, then onto the Sinai itself by command car.

PRICE: \$174.00 leaving from Jerusalem. The price includes transportation by motor coach and command car, all meals, camping equipment and the services of an experienced guide.

DEPARTURE: Every Sunday from 1st of March to the 31st of December.

INFORMATION AND RESERVATIONS

TOURBEC INC.

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Old Montreal, H2Y 1H3
Metro Champs-de-Mars
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